1: Métraux E-4 (no date) 1946 SM3 Caingang SM3

the Whites, but was retained for small children. In recent times the Santa Catarina *Aweikoma-Caingang* of both sexes shaved the hair over the forehead and on top of the head (Paula Souza, 1924, p. 122). 302

The *Caingang* abhor body hair and always remove it. Combs consist of small wooden splinters passed through a slit in a piece of reed.

The *Caingang* seem to have used charcoal more than urucú for body painting. Among the *Aweikoma-Caingang* certain body paints belong to exogamic groups of people. The main motifs are dots, vertical lines, circles, and horizontal bars with vertical lines. The *Caingang* observed by Maniser (1930, p. 771) painted themselves only for funeral ceremonies. They regarded the black stripes on their chest as a protection against the ghosts. The pigment was charcoal mixed with honey and water or with the sticky sap of a creeper. 302 386 531 [764] [789]

TRANSPORTATION

River navigation never was so important to the *Caingang* as to their *Tupí-Guaraní* neighbors. To cross a river, the *Aweikoma-Caingang* fell a tree on each side of the river and connect the intervening space with a tree trunk braced with poles fixed in the river bed. 491

Caingang women carry babies on their backs, often in a net, by means of bark tumplines. Among the *Aweikoma-Caingang* these straps are 4 inches (10 cm.) wide, woven of embira fibers. Knapsacks are suspended by a tumpline. 854 482

MANUFACTURES

Netting.—According to Koenigswald (1908 b, p. 49), the Paraná *Caingang* made net bags of caraguatá fibers. 286

Basketry.—*Caingang* carrying baskets have a hexagonal weave, and, like those of the *Tupí*, are elongated and rectangular knapsacks open on top and on the outer side, so that only the bottom and sides support the burden. Basketry containers woven from thin strips of split bamboo, frequently have stepped designs produced by alternating black and natural color strands (fig. 58, *c*). Some baskets, like those of the *Guayaná*, are made in two parts that telescope into each other. 285 415

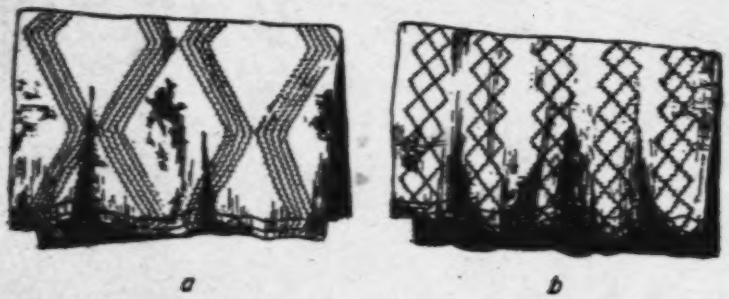
The *Aweikoma* have three main types of baskets: large baskets for transportation of goods; small, impervious water or honey containers of Taquara mansa strips coated with wax; and small receptacles, similarly waterproofed, used as cups and dishes.

Spinning.—*Caingang* textiles are made with the fibers of the ortiga brava, probably a Bromelia. Women seize the leaves with leather-covered hands, cut them at the base, and remove all the thorns, then macerate the leaves in water, dry, and, finally, crush them. The fibers are then rolled into threads with the palm of the hand against the 283

1: Métraux E-4 (no date) 1946 SM3 Caingang SM3

283 thigh. The threads, wound in a ball, are soaked in water mixed with ashes, then boiled, and again carefully washed; sometimes they are left in running water, so that they become white and flexible. Occa-
[386] sionally, part of the thread is dyed with catigua bark.

291
286
531



a b

415
285
323
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c d e f

FIGURE 58.—*Caingang* manufactures. *a*, *b*, Kurus or nettle-fiber cloaks (redrawn from Koenigswald, 1906 b, figs. 15–16); *c*, twilled basket (redrawn from Koenigswald, 1906 b, fig. 20); *d*, wooden mortar in which three pestles are used at the same time (redrawn from Maniser, 1930); *e*, *f*, pottery jars (redrawn from Maniser, 1930).

286 **Weaving.**—Fabrics are woven by hand, sometimes on a simple loom, and always display a stepped, dark design which crosses the surface diagonally (fig. 58, *a*, *b*).

323 **Ceramics.**—For pottery, the *Caingang* of Misiones use a blackish earth from nearby cliffs. For tempering material, they bake lumps of

2: Henry E-5 (1932-1934) 1941
SM3 Caingang SM3
Aweikoma

After the feast the *patthéyé* and the piece of the umbilical cord that was attached to the mother are wrapped with herbs and thrown into the water. Some time after this the child is given a name, but there is no ceremony of name-giving. 852

The Baby Blackening (Waichĕdn)

This was the most joyful ceremony of the Kaingáng. Every few years, whenever there were enough children to warrant a baby-blackening, a large number of the people of one extended family used to come together in a big camp. While the men with children to blacken went out with their brothers and first cousins to get honey for beer, the others made dance ornaments[47] and hunted. The Kaingáng[48] cannot restrain themselves as the day of the festa draws near, and night after night as the beer ferments the men walk back and forth across the camp circle carrying their babies on their backs and singing. When at last the beer is *thŏ* the women paint their husbands with a black mixture made of charcoal and the sticky sap of a tree and stick feathers in it, and the men put little square hats of embira bark on their heads and wide bark belts around their waists, with bark tassels hanging down. Some of the belts are painted with black paint or animals' blood in crude designs that represent nothing at all. Now some men and women pass around the beer while the men stand or sit and sing, beating time by pounding on the ground with their clubs and lances. When the men have been singing awhile their wives come and stand or sit behind them, moving their arms slowly up and down in time to the music. Everyone sings as he chooses and as loud as he can, while clusters of young men stand around the older ones to try to learn the songs. There is no attempt to achieve harmony—everyone sings a different song, self-centered, musically oblivious to his surroundings. As they stand shaking their rattles or pounding their weapons on the ground—dancing, the Kaingáng call it—they stop from time to time to drink the beer. All day long and until late at night they drink while the women now stand, now sit, beside them, drinking beer, nursing babies, cooking food, eating, mourning, singing, quarreling. Every once in a while a group of men and women break out of the circle, grasp the *kŏndjidn* and the *lu*, and walk across and around the dance circle in a confused singing knot, drunk, intense, and unsteady. This staggering around the circle is called dancing [386] [293] [386]

[47] See Appendix I, p. 171.

[48] Since the Kaingáng abandoned their lip plugs a number of years ago *wuichĕdn* has been given up. What follows is based on observations made at a *wuichĕdn* that was arranged for me. The actual piercing of the lip was done against my wishes and over my protest.